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A

MUSICAL

DICTIONARY,

COMPRISING THE

ETYMOLOGY AND DIFFERENT MEANINGS

OF

ALL THE TERMS

THAT MOST FREQUENTLY OCCUR IN MODERN COMPOSITION.

Compiled and arranged

BY H. W. PILKINGTON,

Musician.

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DISTRICT OF MASSACHUSETTS, TO WIT:

District Clerk's Office.

BE IT REMEMBERED, that on the sixth day of June, A. D. 1812, and in the thirty-sixth year of the independence of the United States of America, H. W. PILKINGTON and JAMES GREENWOOD, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, *to wit:* "A Musical Dictionary, comprising the etymology and different meanings of all the terms that most frequently occur in modern composition. Compiled and arranged by H. W. Pilkington, Musician." In conformity to the act of the Congress of the United States, intitled, "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act entitled, "An act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

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PREFACE.

THE author having, since his arrival in the United States, witnessed the strong attachment of the inhabitants to the science of Music, is not diffident in presuming that an attempt to facilitate the cultivation of so pleasing a propensity will meet with encouragement. He has been at considerable pains in compiling, from the most authentic sources, a MANUAL, which, he trusts, will be found equally adapted for the amateur and scholar.

Of the various treatises that have issued from the press, in the present improved state of musical science, it has been the author's endeavor to retain such portions only as could with propriety be introduced in a POPULAR work; those words and phrases, in different publications, which tend merely to the gratification of the antiquary, having been studiously rejected. *Utility* being the author's aim, abstruse investigations are avoided; the learned few being able to refer to the abstract disquisitions of various philosophers who have illustrated the subject.

Independent of this work being suited for *general use*, and, in that respect, novel; the fund of instruction interspersed, the rich definitions contained, and the entertaining matter of the longest articles, will, it is hoped, render it acceptable. The compiler has in no instance omitted whatever he conceived would instruct, or afford entertainment to, his readers. It is with pleasure he acknowledges, that Dr. Busby's labors have greatly furthered his progress, while Messrs. Jousse, Calcott, Shield, and others, have proved valuable auxiliaries.

The author is happy at the same time to testify his sense of the active exertions of a friend, whose arrangement and discussion of many of the following pages, have enabled him respectfully to present the American Public with a clear and copious Vocabulary of Music.

Boston, June 1, 1812.

MUSICAL DICTIONARY.

A. The nominal of the sixth note in the natural diatonic scale.

A. An Italian preposition, signifying *in*, *for*, *at*, *with*, &c.

A BALLATA, (Ital.) In the manner of a ballad.

A BATTUTA, (Ital.) *by beating*. An expression generally employed after a break in the time of any piece by a *recitative*, *cantabile ad libitum*, &c. to apprise the performer that the measure is to be resumed, and the time beaten as before.

ACCENT, is that emphasis given to certain notes in every bar of music, and which is regulated by the measure. *Accent* is the principal constituent of that essential quality, *expression*.

ACCENTED. Those notes are said to be accented, on which the emphasis or expression naturally falls. In common time of four crotchets in a bar, the accent will fall on the first and third crotchets of the bar; in triple time of three crotchets on the first, and, lightly, on the third crotchet of the

bar. This holds good in the correlative measures, $\frac{2}{4}$, $\frac{3}{8}$, &c.

Accompaniments, are those instrumental parts in a composition, which are added to supply the necessary chasms, fill up the harmony, decorate and variegate the *motivo*, and heighten the general effect. Accompaniments may be *obligato*, or *ad libitum*. *Obligato*, when indispensable to the just performance of the piece; *ad libitum*, when they are not absolutely essential.

To accord. Two or more voices or instruments are said to *accord* when they are perfectly in tune with each other, and their tones form an harmonious whole.

Accordatura, (Ital.) The accordatura of any instrument is the scale of its open strings. The notes G, D, A, and E, form the *accordatura* of the violin.

Acute. A term applied to any sound that is sharp or high in respect of some other sound.

Acuteness. That quality which constitutes the shrillness of any sound.

Adagio, (Ital.) The word *adagio* signifies the slowest time, conveying also the idea of grace and embellishment. It is likewise frequently used substantively: as when we say, "an *adagio* of Corelli."

Ad libitum, (Lat.) *at discretion, at pleasure.* An expression notifying to the performer that he is at liberty, at that particular part of the composition where it is written, to introduce the extem-

poraneous effusions of his own fancy. *Ad libitum* is also used adjectively, as when we speak of an *ad libitum pause*, or an *ad libitum cadenza*.

A DUE. For two voices.

AFFETUOSO, (Ital.) This word, at the beginning of a movement, denotes it to be tender and affecting, and requiring a soft and delicate style of performance.

AGITATO, (Ital.) signifies a broken, interrupted style of performance, calculated to shake and surprise the hearer.

AIR, or ARIA. An air, generally speaking, is any melody, the passages of which are so constructed as to lie within the compass of vocal expression, or which, when sung or played, forms that connected chain of sounds which we call a *tune*. But the strict import of the word is confined to vocal music; and signifies a composition written for a single voice, and applied to words.

AIR VARIÉ, (French,) *air with variations*. This expression sometimes implies no more than that the air to which it is prefixed is varied and embellished ad libitum by the compiler.

A LA or ALLA. Particles prefixed to words, and signifying *in the style of:* as, *a la Polacca*, in the style of Polish music, &c.

ALLA CACCIA, (Ital.) This expression is written at the beginning of movements, either vocal or instrumental, imitative of the music of the chase; and implies that they are to be performed in the style of hunting music.

ALLA CAPELLA, (Ital.) An expression applied by the Italians to music composed in the church style.

ALLEGRETTO, (Ital.) A term signifying a time quicker than *andante*, but not so quick as *allegro*, of which word it is the diminutive.

ALLEGRO, (Ital.) *gay, quick.* A term expressive of rapidity, one degree quicker than allegretto or moderato. It is used almost indefinitely before movements intended to be performed in a lively style.

ALLEGRO AGITATO. Quick and agitated.

ALLEGRO DI MOLTO. Very quick.

ALLEGRO FURIOSO. Quick, and with vehemence.

ALLEGRO, MA NON PRESTO. Quick, but not very quick.

ALLEGRISSIMO, (Ital.) Very quick. The superlative of *allegro.*

ALLEMANDE, (French.) A dance much admired in Germany and other parts of Europe, written in common time of two crotchets in a bar. The allemandes of French production are very graceful.

AL LOCO, (Ital.) A term chiefly used in violin music, to signify that the hand (having been shifted) is to be used as before.

ALL' IMPROVISTA, (Ital.) *extemporaneous.* This expression is applied by the Italians to the performance of any extempore strain.

AL SEGNO, (Ital.) *to the mark*, or *sign.* This expression is usually accompanied with this char-

acter, 𝄋, and signifies that the performer is to return to a similar mark in the composition, and end with the first part of the strain.

Alt. A term applied to that part of the great scale of sounds which lies between F above the treble cliff note and G in *altissimo*.

Alta, (Ital.) *high*. This word is frequently to be understood in the comparative degree; as, 8va alta, an *octave higher*.

Altissimo, (Ital.) This word is applied to those notes which are more than an octave above F on the fifth line in the G or treble cliff.

Alto, or alto tenore. Alto is the term applied to that part of the great vocal scale which lies between the *mezzo soprano* and the *tenor*, and which is assigned to the highest natural adult male voice. In *scores* it always signifies the counter tenor part.

Alto cliff. The name given to the C cliff when placed in the third line of the stave.

Alto concertante, (Ital.) The tenor of the little chorus which sings or plays throughout the performance.

Alto primo, (Ital.) The *alto primo* is the first or upper *alto*. This expression is used in music containing more than one *alto*, and is set at the beginning of the *score*, upon the stave of that part, to distinguish it from the *alto secondo*, or under *alto*.

Amateur, (French.) A lover or non-professing practitioner of music.

A MEZZA DI VOCE. An expression implying a soft tone, or gradual diminution of the voice.

AMOROSO. (Ital.) *amorously.* In a soft, delicate, amatory style.

ANACREONTIC. This derivative from the name of the bacchanalian Greek poet, is sometimes placed at the beginning of festive songs, and denotes a free and easy style of performance.

ANDANTE, (Ital.) A term used to imply a time somewhat slow, and a performance distinct and exact, gentle, tender and soothing. It is considered as a slower movement than *allegretto.*

ANDANTE LARGO, OR LARGO ANDANTE. This expression may be understood as being in every respect the same as *andante,* excepting that the movement to which it is applied must be performed slower.

ANDANTINO, not so slow as *andante.* Regarding the import of this word, the authorities consulted have been found discordant. *Andante* being considered, in a positive sense, a slow movement; it seems from analogy that its diminutive cannot be so slow. The compiler has therefore followed the interpretation of Mr. Gunn, in preference to the sense in which it is received by Dr. Busby and others.

ANTICIPATION. This term signifies the obtrusion of a chord upon a syncopated bass note, to which it forms a discord.

ANIMATO, (Ital.) A term by which the Italians

indicate that a movement is to be performed with boldness and spirit.

ANTHEM. A vocal composition used in divine service. The anthem sometimes consists of three or more movements, with alternate solos, duos, trios, &c. and chorusses.

A PLACERE, (Ital.) *at pleasure.* An expression the signification of which is nearly similar to *ad libitum.*

APPOGIATURE OR LEANING NOTE. A note of embellishment which serves to mark the conclusion of musical sentences.

ARCATO, ARCATE OR ARCO, (Ital.) These words signify that the movement or passage against which they are placed is to be played with the bow. They are used in contradistinction to pizzicato.

ARIA D'ABILITA, (Ital.) By this expression is to be understood a melody of difficult execution; a song that ranks far above the plain and familiar style, and the just performance of which calls forth all the powers of the singer.

ARIA CONCERTATA, (Ital.) A grand species of vocal composition for a single voice, with florid accompaniments.

ARIETTA OR ARIETTINA, (Ital.) A short air or melody. The diminutive of aria.

ARIOSO, (Ital.) When this word is used the music must be played in a smooth, graceful and singing style.

ARMONICA, (Ital.) *harmonic, harmonious.* This term is used with several substantives, as Sinfonia

Armonica, &c. Under the title of "Guida Armonica," the profound Jousse has published an excellent treatise on thorough bass.

Arpeggio. (Ital.) This term is derived from *arpa*, a harp, and signifies a quick succession of the several notes which compose any chord, and is thereby imitative of harp music. All instruments performed with the bow are capable of admitting an *arpeggio ;* but it is to the harpsichord and piano forte that its execution more particularly appertains.

Arrangement. That extension or selection, and disposal of the movements and parts of a composition, which fit and accommodate it to the powers of some instrument or instruments for which it was not originally designed by the composer.

Articulation. This word is one of the most important in the musician's vocabulary. It applies equally to vocal and instrumental performance ; to words and to notes ; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

Assai, (Ital.) This augmentative adverb is usually joined to words of time, increasing their power, as, *adagio assai*, more slow than *adagio ; allegro assai*, more quick than *allegro.*

A tempo, (Ital.) Of similar signification with *a battuta ;* and, like that expression, seldom used but when the time has been designedly interrupted.

A tre. For three voices.

B. The nominal of the seventh note in the natural diatonic scale of C.

Ballad. A brief, simple tale, of three, four or more verses, set to a familiar air.

Band. A company of practical musicians assembled for the purpose of performing together on their respective instruments.

Double Bar. Two parallel lines drawn perpendicularly through the stave, serving to divide the different strains of a movement.

Baritono, (Ital.) A male voice, the compass of which partakes of the common bass and tenor, but does not extend so far downwards as the one, nor to an equal height with the other.

Baritono cliff. The name given to the F cliff when placed on the third line, in order to accommodate the *baritono* voice.

Bars. Certain lines drawn perpendicularly through the staves, to divide the notes into equal portions of time. It is by the aid of these lines, that the composer figures to us the correspondence of the parts of his *score*. It is also by their assistance, that the performer is enabled to keep his time; and that a whole band, however numerous, is regulated and held together.

Bass. The lowest or deepest part. The bass, taken in this sense, is with sound musicians the most important of all the parts. It is, indeed, the foundation of the harmony; the support of the whole superstructure of the composition.

Figured Bass, is a bass in which the intervals

are indicated by figures, including the fundamental and inverted chords.

Fundamental Bass, is that bass which is formed of the lowest notes of original chords.

Thorough Bass. Thorough bass is the art by which harmony is superadded to any proposed bass, and includes the fundamental rules of composition. This branch of musical science is two-fold, theoretical and practical. Theoretical *thorough bass* comprehends the knowledge of the connection and disposition of all the several chords, harmonious and dissonant; and includes all the established laws by which they are formed and regulated. Practical *thorough bass*, comprises the manner of *taking* the several chords on an instrument, as prescribed by the figures placed over or under the bass part of a composition, and supposes a familiar acquaintance with the powers of those figures.

Bass cliff. The character placed at the beginning of a stave, in which the bass, or lower notes of a composition, are placed, and serving to determine the pitch and names of those notes.

Basta, or bastante, (Ital.) *enough*, or *stop*. An expression by which a performer in a band understands that he is not to proceed any further, unless directed by the leader.

Battuta, (Ital.) The act of beating time.

Beat, is a transient grace note, struck immediately before the note it is intended to ornament. The beat always lies half a tone beneath its prin-

cipal, and should be heard so closely upon it, that they may almost seem to be struck together.

Beating time, is that motion of the hand or foot, used by performers themselves, or some person presiding over the concert, to specify, mark, and regulate the measure of the movement.

Bene placito, (Ital.) *at pleasure.* An expression signifying that the performer is at liberty to exercise his own taste in ornamenting and varying the movement, or passage, over which it is written.

Bis, (Lat.) *twice.* This term always implies that the bar, or bars, included with it in the same curve, is or are to be performed twice.

Bourée. A dance of four crotchets in a bar, resembling a *gavot*, and beginning with the last crotchet or quaver of the measure.

Bravura, (Ital.) This word generally signifies a song of considerable spirit and execution, at once florid, rapid, and energetic.

Brillante, (Ital.) *brilliant.* This emphatical expression signifies that the movement to which it is prefixed is to be performed in a gay, showy, and sparkling style.

Brio, (Ital.) Briskness, spirit.

Burden. A regular return of the theme of a song at the end of each stanza.

Burletta. A light comic species of musical drama, which derives its name from the Italian verb *burlare*, to jest, to jeer.

C. This letter is applied to the key note of one of the natural modes.

Cadence, or cadenza. A pause at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close. The word is also applied to the embellishment itself.

Calando, (Ital.) A term signifying that the time of the passage over which it is written is to be gradually diminished.

Camera, (Ital.) *a chamber.* A word used in conjunction with some other, to signify that the composition to which it is prefixed is written for the chamber.

Canon. A vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

Cantabile, (Ital.) A term applied to movements intended to be performed in a graceful, elegant, and melodious style.

Cantante, (Ital.) An expression sometimes used to distinguish the voice part of a composition.

Cantata. An elegant and passionate species of vocal composition, consisting of an intermixture of air and recitative.

Cantilena, (Ital.) serves to distinguish the treble melody, or upper part of any composition, from the bass and other inferior parts.

Canto, (Ital.) A word chiefly used in choral music, and signifying the melody or highest vocal part.

Canzone, (Ital.) *song.* A term applied by

Italian musicians to any air in two or three parts, with passages of fugue and imitation.

Canzonet, (Ital.) is the diminutive of *canzone*, and implies a short song in two or three parts.

Capriccio, (Ital.) A loose, irregular species of composition, in which the composer, without any other restraint than the boundary of his imagination, continually digresses from the subject, and runs wild amid the fervor of his fancy.

Capricioso. An Italian adverb, signifying that the movement at the beginning of which it is written is to be played in a fantastic, free style.

Carillon. A short, simple air, adapted to the performance of small bells or clocks.

Catch. A humorous, vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance the singers *catch* up each other's sentences, and give to the words a different sense from that of the original reading.

Cavatina, (Ital.) A short air without a return, or second part, and which is sometimes relieved with recitative.

Cembalo. The Italian name for a harpsichord.

Chacone. An air of French origin in $\frac{3}{4}$ time, somewhat resembling the Saraband, but is rather more grave, and has the first and last crotchet of every bar strongly accented.

Chalameau, (French.) When this word is written under or over clarionet music, it signifies

that the passages, so indicated, are to be played in the lower octave.

Chant. A species of cathedral melody, of a style between air and recitative, to which the psalms of the day are repeated.

Chantant, (French.) A term applied to instrumental music composed in a smooth, melodious, and singing style.

Character. A general name for any musical sign.

Chasse, (French.) The name applied to any instrumental composition, written in imitation of hunting music.

Che. An Italian preposition, signifying *than;* as, *poco piu che allegretto,* a little quicker than allegretto.

Chiesa, (Ital.) *a church.* A word frequently used with some other to signify that the music to which it is prefixed is in the church style, as, *sonata di chiesa,* a church sonata.

Chord. A combination of two or more sounds either consonant or dissonant.

Choral. Partaking of the nature of a chorus.

Chorus, (from the Greek.) In its general sense this word alludes either to a composition of two, three, four, or more parts, each of which is intended to be sung by a plurality of voices; or to the vocal performers who sing those parts.

Chromatic. This term is used to distinguish those passages of melody formed by semitonic intervals.

Cliffs. Certain characters placed at the beginning of the several staves in a composition, to determine the local names of the notes and the sounds in the great scale which they are intended to represent. The cliffs furnish us with the means of expressing all the notes within the usual compass of execution, both in vocal and instrumental music, without a confused addition of ledger lines either above or beneath the stave.

Close. The end or conclusion: as, *the closing movement*, the last movement; *the closing bar*, the last bar.

Coda. An Italian word, applied to a small number of bars at the end of a composition, which form the final close after the other strains of the movement have been duly repeated.

Col. An Italian preposition, signifying *with:* as, *col violini*, with the violins.

Come sopra, (Ital.) *as above*, or *as before.* An allusion to the manner of performing some former passage, the style of which performance has already been denoted.

Come sta, (Ital.) *as it stands.* An expression implying that the performer is not to embellish the passage over which it is written with any additions of his own, but to sing or play it exactly as it is given by the composer.

Compass. A word used to express the range of sounds comprehended by any voice or instrument.

To compose. To invent new music according to the received laws of harmony and modulation.

Con, (Ital.) *with:* as, *con espressione*, with expression.

Concertante, (Ital.) A concerto for two or more instruments, with accompaniments for a band.

Concertino, (Ital.) The principal instrument in a concerto or concertante: as, *oboe concertino*, the principal hautboy.

Concert. A musical performance, in which any number of practical musicians, either vocal or instrumental, or both, unite in the exercise of their respective talents.

Concerto, (Ital.) A composition written expressly for the display of some particular instrument, with accompaniments for the band.

Concinnous. The signification of this term is generally confined to performance in concert. It applies to that nice, discriminating execution, in which the band not only gives with mechanical exactness every passage of the composition, but enters into the design or sentiment of the composer, and, preserving a perfect concord and unison of effect, moves as if one soul inspired the whole orchestra.

Concitato, (Ital.) Agitated.

Con commodo, (Ital.) With an easy quickness.

Con furia, (Ital.) With vehemence, with fury.

Con justo, (Ital.) With precision.

Con spirito, (Ital.) With spirit.

Concord. An union of two or more sounds agreeing in themselves and pleasing to the ear.

Con dolce maniera. An Italian expression, signifying a soft, sweet, and agreeable style of performance.

Conductor. A term applied to the person who arranges, orders, and directs the necessary preparations for a concert; and also superintends and conducts the performance.

Connoisseur. A person who possesses a knowledge of the principles of composition, or performance, and is a competent judge of musical effect.

Con dolore, (Ital.) Synonymous with *doloroso.*

Consecutive. This term is applicable to any two chords, one of which immediately succeeds the other.

Consonance, is the effect of two or more sounds heard at the same time, but its general signification is confined to concording intervals.

Contre basse. A double bass.

Copyist. One whose profession is to copy music. The chief part of this art consists in giving the heads of the notes a full rotundity of form, and a decided and unequivocal situation on the lines and in the spaces they are meant by the composer to occupy; to make the *ties* of the semiquavers and notes of less value strong and clear, as well as to place them at equal distances; and where two or more staves move together, to set the parts so correctly under each other, that the eye may catch at a glance what the hands are to perform at the same moment.

Cor, or Corno. A French horn.

Corni. The plural of corno.

Coranto, (Ital.) Courant, (French.) A certain melody or air, consisting of three crotchets in a bar, moving by quavers, and consisting of two strains, each beginning with the latter three quavers of the bar.

Cotillon. A lively, animated dance, generally written with six quavers in a bar.

Counterpoint. That species of harmony in which the parts move together by notes of the same duration, being in contradistinction to florid harmony in which many notes in succession in one part are frequently set against a single note in another.

Country dance. A corruption of the French expression, *contre danse.* A lively, pointed air, calculated for dancing; being so called, because the parties stand in pairs opposite to each other.

Cremona. From Cremona in Italy. Capital violins made or supposed to be made there are so called, the most eminent makers having flourished in that city.

Crescendo, (Ital.) signifies that the notes of the passage over which it is placed are to be gradually swelled.

Crotchet. A note equal in duration to one half of a minim.

D. The nominal of the second note in the natural diatonic scale of C, which in sol-faing is called *re*.

Da, (Ital.) *for*.

Da capo, (Ital.) *to the head or beginning*. This expression indicates that the performer is to return to, and end with the first strain, excepting where the word *fine* appears, which word marks the conclusion of the piece.

Dances. Certain tunes composed for, or used in, dancing; as the Waltz, Minuet, Saraband, Cotillon, Reel, Hornpipe, &c.

Decrescendo, (Ital.) A term signifying the opposite of *crescendo*.

Deep. A word applied to those notes which, in comparison of some others, are low or grave.

Del, (Ital.) *by;* as, *del Corelli*, by Corelli.

Demisemiquaver. A note whose duration is equal to a thirty-second part of a semibreve.

Deploration. A dirge or any other mournful strain.

Descending. Passing from any note to another less acute.

Dialogue. A vocal or instrumental composition of two parts, in which the performers, for the most part, sing or play alternately, but occasionally unite. The instrumental *dialogue* not only affords considerable scope for the display of the composer's ingenuity and science, but from the attention and exactitude which it demands in performance, is

particularly calculated for the improvement of young practitioners.

Diatonic. An epithet applied to the natural scale of either modes.

Diesis, (Greek.) A quarter tone.

Diminuendo, (Ital.) The same as *decrescendo.*

Diminution, implies the imitation of, or reply to, any given subject, in notes of half the length or value of those of the subject itself. Thus a theme expressed in minims and crotchets, and taken up in crotchets and quavers, is said to be answered by *diminution.*

Di molto, (Ital.) An augmentative expression; as, allegro *di molto*, very quick; largo *di molto*, very slow.

Direct. A certain character placed at the end of a stave, to apprise the performer of the first note in the succeeding stave: for this purpose it is always situated on that line or space in its own stave, which answers to the line or space occupied by the note which it is designed to announce.

Dirge. A solemn and mournful composition performed at funeral processions.

Discord. A discord is a dissonant or inharmonious combination of sounds, so called in opposition to the *concord*, the effect of which the *discord* is calculated to relieve and sweeten.

Discordant. An epithet applied to all dissonant and inharmonious sounds, whether successive or simultaneous.

Dissonance. That effect which results from the union of two sounds not in accord with each other.

Dissonant. Those sounds, or intervals, are said to be dissonant, which do not form a consonance between themselves.

Distance. An expression applied to the interval between any two notes: as G in alt is said to be at the *distance* of a seventh from A above the treble cliff note.

Ditty. A short, simple, melancholy air.

Divertimento, (Ital.) A short, light, pleasing composition, vocal or instrumental, written in a familiar style, and calculated to engage the general ear.

Division, signifies a long series of notes, so running into each other as to form one connected chain of sounds, which in vocal music is always applied to a single syllable. The singing, or playing, a passage of this kind, is called *running a division.*

Divoto, (Ital.) indicates that the piece, before which it is written, is to be performed in a grave, solemn style, proper to inspire devotion.

Do. A monosyllable long since substituted by the Italians in sol-faing for that of *ut.*

Dolce, (Ital.) A term signifying that the movement or passage, over or under which it is placed, is to be sung or played in a soft or sweet style.

Dolcemente, (Ital.) An adverb derived from dolce, *which see.*

Doloroso, (Ital.) A term by which we understand that the movement, before which it is placed, is to be performed in a soft and pathetic style.

Dominant. The *dominant* of any mode is that sound which makes a fifth to the *final* or *tonic*.

Dot. A point placed after a note, by which the duration of that note is increased by one half.

Double-demisemiquaver. A note equal to one half of a demisemiquaver.

Double dot, or *dotted dot*. The double dot consists of two points, one following the other. As a single dot placed after a note increases the duration of that note by one half, so the latter of these dots increases the power of the first dot by one half; therefore, a note doubly dotted is longer than the same note would be without a dot, by three quarters of its original length.

Dramatic. An epithet applied to music written for the stage.

Duett. A composition written expressly for two voices or instruments, with or without a bass and accompaniments.

Duo or duetto. See *duett*.

E. The Italian conjunction *and*; as, *violino e flauto*, violin and flute.

Ear. This word, as figuratively used by musicians, implies that sensible, clear, and true perception of musical sounds, by which we are offended at dissonance, and pleased with harmony. *To have*

an ear is to be capable of distinguishing the true intonation from the false, to be sensible of metrical precision, and to feel all the nicer changes of artificial combination.

Ecclesiastical. An epithet given to all compositions written for the church; but more particularly to cathedral music.

Effect. That impression which a composition makes on the ear and mind in performance. To produce a good *effect*, real genius, profound science, and a cultivated judgment are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unremittingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their *scores* with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody.

Eighth. An interval comprehending seven conjunct degrees, or eight diatonic sounds.

Elegy. A simple, mournful, affecting tale, told in verse, and set to music for one, two, or more voices.

Elements. The *elements* of music comprise the gammut, rules of time, simple harmonies, and all the first or constituent principles of the science.

Enharmonic. An epithet applied to the scale when divided into quarter tones.

Equisonant. A term properly applicable to *unisons*, but which is frequently given to octaves,

because they so affect the ear, as to seem almost one and the same sound.

Equivocal. Those chords are called equivocal whose fundamental bass is not indicated by the intervals of which they are formed.

Espressione, (Ital.) Expression.

Estro, (Ital.) A term expressive of elegance or grace : as, such a song possesses much *estro*, or is very graceful.

Euphony, (from the Greek.) Sweetness.

Exercise. A term applied generally to any composition calculated to improve the voice or finger of the young practitioner.

Execution. A term applicable to every species of musical performance, but more particularly used to express a facility of voice or finger in running rapid divisions and other difficult and intricate passages. Taking the word in this latter sense, *execution* is no uncommon quality ; but if we give the term its due latitude, and include in its meaning just *intonation*, *taste*, *grace*, *feeling*, *expression*, and the other higher requisites to fine performance, we must acknowledge that the examples of real *execution* are very rare.

Expression. That quality in a composition, or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites.

Expressivo, (Ital.) A term indicating that the movement or passage, over which it is placed, is to be performed with expression.

EXTEMPORE. A term applied to a performance consisting of the unpremeditated effusions of fancy.

EXTRANEOUS. An epithet applied to those sharps and flats, and those chords and modulations, which, forsaking the natural course of the diatonic intervals, digress into abstruse and chromatic evolutions of melody and harmony.

EXTENT. Same signification as *compass.*

EXTRAVAGANZA, (Ital.) The appellation given to a certain species of composition, the distinguishing characteristics of which are wildness of idea and incoherence of construction.

EXTREME. An epithet applied to those intervals, which are at the greatest possible extension without changing the numeral name of the extended notes.

EXTREMES. The name given to those *parts* in a composition which are at the greatest distance from each other in point of gravity or acuteness.

F. The fourth note of the natural diatonic scale of C.

FA. The syllable applied to the note F, in solfaing.

FAGOTTO, (Ital.) Bassoon.

FALSETTO, (Ital.) That species of voice in man, the compass of which lies above his natural voice, and is pr[illegible]uced by artificial constraint.

FALSE. An e[illegible]thet applied by theorists to certain chords, called *false*, because they do not con-

tain all the intervals appertaining to those chords in their perfect state; as a fifth, consisting of only six semitonic degrees is denominated a *false* fifth. Those intonations of the voice which do not truly express the intended intervals are also called *false*, as well as all ill-adjusted combinations: and those strings, pipes, and other sonorous bodies, which, from the ill disposition of their parts, cannot be accurately tuned. Certain *closes* are likewise termed *false*, in contradistinction to the full or final close.

Fandango. A dance much practised in Spain, and of which the natives of that country are particularly fond. Its air is lively, and much resembles the English hornpipe.

Fantasia, (Ital.) The name generally given to a species of composition, supposed to be struck off in the heat of imagination, and in which the composer is allowed to give free range to his ideas, and to disregard those restrictions by which other productions are confined.

Feigned. Same signification as *falsetto*, and applied to the voice.

Fieramente, (Ital.) A term signifying that the movement, before which it is placed, is to be performed in a bold, firm, energetic style.

Fifth. A distance comprising four diatonic intervals; *i.e.* three tones and a half. The fifth is the second of the consonances in the order of their generation.

Figured. A bass accompanied with numeri-

cal characters, directing the chords to be played by the organ, &c. is called a figured bass.

FINALE, (Ital.) A word signifying the last composition performed in any act of an opera, or part of a concert. It is likewise applied to the last movement of an overture, symphony, &c.

FINE, (Ital.) The end. *Fine del atto*, end of the act. *Fine del aria*, end of the air.

FINITO, (Ital.) Finished or ended.

FINGER. A word metaphorically applied to ability in execution in general, but especially on keyed instruments: as when we say, such a master possesses an expressive or an elegant *finger*; that lady displays a rapid or a delicate *finger*.

FINGERING. Disposing of the fingers in a convenient, natural, and apt manner in the performance on any instrument, but more especially the organ or piano forte.

FINTO, (Ital.) *a feint.* A term applied to the preparation for a cadence which is not executed; when the performer, having done every thing that is requisite to a full close, instead of falling on the *final*, passes to some other note, or introduces a pause.

FIRST. A word applied to the upper part in a duett, trio, &c. either vocal or instrumental; also the upper part of each kind in overtures, symphonies, concertos, and other all pieces. Such parts are called *first*, because they generally express the air, and, from their superior acuteness, possess a pre-eminence in the combined effect.

FLAT. A character which, being placed before a note, signifies that the note is to be played half a tone lower than its natural pitch.

FLAT *double*, or *double flat*. A character compounded of two flats, and signifying that the note before which it is placed is to be sung or played two semitones lower than its natural pitch.

FLEBILE, (Ital.) An expression implying that the movement before which it is placed is to be performed in a soft and doleful style.

FLORID. An epithet applied by modern musicians to any movement or passage composed in a brilliant, fanciful, rich, and decorative style.

FLAUTO, (Ital.) A flute.

FLAUTO PICCOLO. A small flute.

FLAUTO TRAVERSA, (Ital.) A German flute.

FLOURISH. An appellation sometimes given to the decorative notes which a singer or instrumental performer adds to a passage, with the double view of heightening the effect of the composition, and of displaying his own flexibility of voice or finger. There is nothing of which a sensible performer will be more cautious than the introduction of *flourishes*, because he is never so much in danger of mistaking, as when he attempts to improve his author's ideas. With persons of little taste, plain passages are indiscriminate invitations to ornament; and too frequently, in the promptitude to *flourish*, the beauty of a studied simplicity is at once overlooked and destroyed. Auditors, who are fonder of execution than of expression, and more alive to flutter than to

sentiment, applaud these sacrifices to vanity; but those who prefer nature to affectation, and listen in order to *feel*, know exactly how to value such performers.

Focoso, or Con foco, (Ital.) signifies that the movement or passage over which it is placed is to be sung or played with spirit.

F Cliff. See *Bass Cliff*.

Follia. A species of composition, consisting of variations on a given air.

Forte, (Ital.) A word implying that the passage under which it is placed is to be sung or played loudly. Used in opposition to *piano*.

Fortissimo, (Ital.) *very loud*. The superlative of *forte*.

Forzando, (Ital.) A term signifying that the note to which it applies is to be struck with particular force.

Fourth. A distance comprising three diatonic intervals.

Fuga. A fugue.

Fugata, (Ital.) An epithet applied to compositions written in the style of fugues.

Fugue. From the Latin word *fuga*, a flight. A composition either vocal or instrumental, or both, in which one part leads off some determined succession of notes, called the subject, which, after being answered in the *fifth* and *eighth* by the other parts, is interspersed through the movements, and distributed amid all the parts in a desultory manner at the pleasure of the composer.

FULL, is applied to a band when all the voices and instruments are employed.

FUNDAMENTAL. An epithet applied to a chord, when its lowest note is that from which the chord is derived. Also the lowest note of such a chord is called the *fundamental* note.

FURIBONDO. See *con furia.*

FURIOSO. See *con furia.*

G. This letter is applied to the fifth note in the natural diatonic scale of C.

GAIMENT, (French.) A word signifying that the movement to which it is prefixed is to be performed in a cheerful, lively style.

GAILLARD, (French.) A prefix of same import as *gaiment ;* also the name of a lively dance in triple time.

GAMMUT. A scale in which the names and situations of the different musical notes are inserted.

GAVOT. A dance consisting of two or more lively strains in common time of two crotchets ; each strain beginning with two crotchets and ending with one, or the half of a bar. Some authors say that the first strain of the true *gavot* has its close in the dominant or fifth of the key ; and that if it be in the tonic or key note, it is not a *gavot*, but a *rondeau.*

GAVOTTA, (Ital.) See *gavot.*

GIGA, (Ital.) Jig.

GIGUE, (French.) Jig.

GIUSTO, (Ital.) A term signifying that the

movement before which it is written is to be performed in an equal, steady, and just time.

GLEE. A vocal composition in three or more parts, generally consisting of more than one movement, and the subject of which, notwithstanding the received sense of the word *glee*, may be either gay, tender, or grave; bacchanalian, amatory, or pathetic.

GRACE. Grace, either in vocal or instrumental performance, consists, not only in giving due place to the *appogiature*, *turn*, *shake*, and other decorative additions, but in that easy, smooth, and natural expression of the passages, which best conveys the native beauties and elegances of the composition, and forms one of the first attributes of a cultivated and refined performer.

GRACES. The general name given to those occasional embellishments which a performer introduces to heighten the effect of a composition.

GRAN GUSTO, (Ital.) An expression applied by the Italians to the style of any full, rich, and high wrought composition.

GRAVE, or GRAVEMENT. An expression denoting a time slower than largo, but not so slow as adagio.

GRAVITY, is that modification of any sound by which it becomes deep or low in respect of some other sound.

GRAZIOSO, (Ital.) denotes that the movement, to which it is prefixed, is to be performed in a smooth, flowing, and graceful style.

GROUND. The name given to a composition in which the bass, consisting of a few bars of independent notes, is perpetually repeated to a continually varying melody: as Purcel's Ground, &c.

GUIDA, (Ital.) a *guide*. A word frequently used in didactic musical works; as, *guida armonica*, a guide to harmony.

GUSTO, (Ital.) Taste.

GUSTOSO. With taste.

HARDIMENT, (French.) Brisk and animated.

HARMONIC. An epithet applied to those concomitant sounds which accompany the predominant and apparently simple tone of any chord or string.

HARMONIOUS. A term applicable to any two or more sounds which form a consonant, or agreeable union. Authors, especially poets, frequently apply this epithet to the tones of a single voice or instrument; but as only those sounds can be properly called *harmonious*, which are so with respect to each other when heard together, they obviously use it in an improper sense, by confounding it with the word *melodious*.

HARMONIST. A theoretical musician. One who, to a thorough knowledge of all the received *combinations*, adds an intimate acquaintance with the various *transitions* and *evolutions* of harmony, and the principles on which they are conducted.

TO HARMONIZE. To combine two or more parts agreeable to the established laws of harmony.

HARMONIZER. A practical harmonist.

Harmony, (from the Greek.) The agreement or consonance of two or more united sounds.

Head. The name by which that part of a note is distinguished which determines its position in the stave, and to which the tail is joined.

High. An epithet given to any tone or note considerably acute in respect of some other.

Hold. The name originally given to that curve or arch with a point under it, which we now term a pause.

Holding-note. A note that is continued while others are in motion.

Hornpipe. An animated dance tune, supposed to be of English invention.

Hymn. A short religious poem set to music.

Il ponticello, (Ital.) *The little bridge.* An appellation given by the Italians to that precise part of the voice where the natural tone forms a junction with the *falsetto*, i. e. when one runs into the other. The close and imperceptible union of the natural with the feigned voice is one of the principal requisites in good singing; and which cannot be too sedulously attended to by the vocal practitioner.

Imitative. A term applicable to that music which is composed in imitation of the effects of some of the operations of nature, art, or human passion; as the rolling of thunder, swiftness of lightning, agitation of the sea, gurgling of streams, roaring of beasts, warbling of birds, clashing of swords, explosion of cannon; and the tones of sorrow, love, jeal-

ousy, hatred, revenge, gaiety, joy, exultation, or triumph. Music, when thus employed, exerts some of its sublimest energies; transports us to the very scenes it describes, or kindles the feeling whose expressions it copies.

Imitation. A studied resemblance of melody between the several passages of the harmonical parts of a composition; a likeness in which only the motion and the figure formed by the notes is imitated, without preserving the exactness in the corresponding intervals by the rigorous rules of fugue and canon.

Imperfect. A term applied to those chords which are incomplete, or which do not include all their accessory sounds; also to those compound intervals which do not contain their complement of simple sounds; as the false or imperfect fifth.

Incidental. An epithet applied to those airs, duets, trios, chorusses, &c. the subjects of which rise out of, or have some relation to, the business of the drama in which they are introduced.

Index. A direct.

Inflection. That change and modulation of the tones of the voice by which it accommodates itself to the various accents and expressions necessary to a just performance.

Inganno, (Ital.) This word, which signifies deception, is applied to that manœuvre in which, after a due and full preparation for a cadence, the ear is disappointed by the introduction of a pause, or mark of silence, instead of the expected *final*.

Innocente. A term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.

Instrument. A term by which we understand any sonorous body, artificially constructed for the production of musical sound.

Instrumental. A term used in opposition to the epithet *vocal*, and applied to music composed of instruments, and to those who are employed in their practice.

Interlude. A short, musical representation, introduced between the acts of any drama, or between the play and afterpiece.

Interrupted. A term applied to a cadence in thorough bass.

Interval. The difference in point of gravity or acuteness between any two sounds.

Intonation. Tune. A good *intonation* is one of the first qualifications in the higher walks of execution. Learners on stringed or wind instruments are particularly liable to mistake approximation to tune, for exact *intonation*.

Introduction. That movement in a composition the design of which is to bespeak the attention, and prepare the ear for the movements that are to follow. So much of the effect of a whole piece often depends on the proper cast or style of the *introduction*, that a judicious composer is very solicitous to avail himself of its advantage; and always writes it with an eye to the great outline of the whole.

Introductory. A term applied to those movements introduced by composers merely as preparatives of what is to follow; also to any symphony which does not form a constituent part of the oratorio, opera, or serenata about to be performed, but which is temporarily adopted as a kind of opening to the piece.

Inversion. A changed position either of a subject or a chord.

Irrelative. A term applied to any two chords which do not contain some sound common to both.

Istesso, or *L'Istesso*, (Ital.) The same. As, *far l'istesso*, do the same thing. *Cantar l'istesso*, sing the same thing, or in the same manner.

Jargon. A term applied to the effect resulting from the union of two or more sounds mutually at variance.

Jig. A light, brisk movement, generally consisting of nine quavers in a bar.

Just. An epithet applied to all consonant intervals, and to those voices, strings, and pipes, which give those intervals with truth and exactness.

Key, or *key note*. With theorists a certain fundamental note or tone, to which all the modulations of a movement are referred and accommodated, and with which it generally begins and ends.

La. In sol-faing the monosyllable applied to the sixth note in the diatonic scale of C.

La Chasse, (French.) An expression applied to a composition written in the hunting style.

Lamentatione, (Ital.) A word denoting that the movement, before which it is placed, is to be sung or played in a doleful, melancholy style.

Lamentavole. Same import as *lamentatione.*

Languemente, (Ital.) A word implying that the movement, before which it is placed, is to be performed in a soft and dolorous style.

Larghetto, (Ital.) A word signifying a time not quite so slow as that denoted by *largo*, of which word it is the diminutive.

Largo, (Ital.) A word by which is to be understood a movement somewhat quicker than *grave.*

Lay. A little melancholy song or air.

Leader. A performer who in a concert takes the principal violin, receives the time and style of the several movements from the conductor, and communicates them to the rest of the band.

The leader, after the conductor, holds the most important station in the orchestra. It is to him that the other performers look for direction in the execution of the music, and it is on his steadiness, skill and judgment, and the attention of the band to his motions, manner and expression, that the concinnity, truth, and force of effect, do in a great measure depend.

Leading note. An expression applied to the *sensible* or *sharp seventh*, of any key.

Leap, signifies a distance consisting of several intermediate intervals.

Ledger lines. Those lines which are added above or beneath the five composing the stave, for the reception of such notes as are too high, or too low, to be placed upon or within it.

Legato, (Ital.) A word used in opposition to *staccato*, and implying that the notes of the movement or passage, to which it is affixed, are to be performed in a close, smooth and gliding manner, holding each note till the next is struck.

Legerement, (French.) A word denoting that the movement, before which it is placed, is to be performed in a light and gay style.

Leggiardo, (Ital.) Brisk, lively.

Lentando, (Ital.) A word implying that the notes, over which it is written, are to be played from the first to the last with increasing slowness.

Lentement, (French.) A word signifying that the movement, to which it is prefixed, is to be performed in a slow time.

Lentemente, (Ital.) Somewhat slow.

Lento, (Ital.) A term implying a slow time.

Lesson. A word formerly used by most composers to signify those exercises for the harpsichord or piano forte, which are now more generally called sonatas. The length, variety, and style of lessons are not regulated by any acknowledged rule, but depend entirely on the fancy and abilities of the composer, and the class of practitioners for whose use the pieces are designed. The word lesson is also

applied to that instruction which a master communicates to his pupil at each visit or sitting.

LICENSE. A liberty taken in composition or performance, by which the master, with some particular view, violates, for a moment, those received rules and regulations which form the established system of harmony and modulation. This kind of freedom is at best a hazardous resource; and the composer or performer who ventures it should possess genius in proportion to his boldness, and always compensate his trespass by some felicitous and striking effect.

LIGATURE. A band or link by which notes are connected and tied together.

LIGHT. An epithet applied to any thin, airy composition.

LINES. Those members of a stave on and between which the notes are placed: also those horizontal strokes which are placed above or beneath the stave, called LEDGER LINES.

LIQUID. An epithet metaphorically applied to a smooth succession of the sweet and mellow sounds of any voice or wind-instrument, also to certain clear and sweet tones.

L'ISTESSO TEMPO, (Ital.) implies that the movement, before which it is placed, is to be played in the same time as the previous movement.

LOCO, (Ital.) A word used in opposition to 8*va alta*, and signifying that the notes over which it is placed are not to be played an octave higher, but just as they are written.

Loure. A short composition or dance, sometimes with three, and sometimes with four crotchets in a bar; of a slow time and dignified character.

Louvre. A term applied singly to a well known French air, otherwise called *L'Aimable Vainqueur*, for which Lewis the fourteenth had a remarkable predilection. This air has since formed a well known dance.

Low. A word of relative signification, and arbitrarily applied to any *part*, *passage*, or *note*, situated towards the bottom of the compass of that species of voice or instrument by which it is designed to be executed.

Lyric. An epithet applied to odes, hymns, songs, or whatever is intended for musical rehearsal.

Ma, (Ital.) *But*: as, *vivace*, *ma non troppo presto*; lively, *but* not too quick.

Madrigal. An elaborate vocal composition, generally in five or six parts.

Maestoso, (Ital.) A word implying that the composition or movement, to which it is prefixed, is to be performed with dignity and majesty.

Major. An epithet applied to one of the two modern modes in which the third is four semitones above the tonic or key note.

Mancando. Same signification as *diminuendo*.

March. A military air or movement, composed for trumpets, drums, and other martial instruments.

MARCIA, (Ital.) A march.

MASCHARADA. A term applied by the Italians to music composed for the gestures of mimics, buffoons, &c.

MASQUE. A musical drama, chiefly consisting of singing, machinery and dancing.

MEASURE. That division of the time by which the air and motion of music are regulated.

MEDIANT. The appellation given to the third above the key note in thorough bass, because it divides the interval between the *tonic* and the dominant into two thirds.

MEDLEY. A humorous hotch potch assemblage of the detached parts or passages of different well-known songs, so arranged that the latter words of the sentence or line of one song connects with the beginning of that of another.

MELODIOUS. A term applied to any pleasing succession of sounds given in time and measure: also to the tones of clear and mellifluous voices.

MELODY. A succession of simple sounds so regulated as to produce a pleasing effect upon the ear: distinguished from harmony by not necessarily including a combination of parts.

MELO-DRAMA, (from the Greek.) A modern species of drama, in which the powers of instrumental music are employed to elucidate the action, and heighten the passion of the piece.

MEN, (Ital.) The abbreviation of *meno*, less as, *men allegro*, less quick.

Messa di voce. An expression applied by the Italians to a swell of the voice upon a holding note.

Mesto, (Ital.) A term significative of a pathetic and melancholy style of performance.

Mezza bravura. An expression used by the Italians to signify an air of moderate passion and execution.

Mezza voce, (Ital.) An expression signifying that the movement, before which it is written, is to be sung or played with a moderate strength of tone and in a delicate, pleasing manner.

Mezzo, (Ital.) Half, middle, mean. This word is generally used in conjunction with some other, as, *mezzo forte*, moderately loud; *mezzo piano*, rather soft. When written alone, and applied to the grand piano-forte, it denotes that the pedal is to be used, avoiding one of the sets of strings.

Mezzo carattere, (Ital.) An expression applied to airs of a moderate cast in point of execution. To excel in the *mezzo carattere*, it is necessary to have a tolerable acquaintance with the *cantabile* and the *bravura* styles; to be able to swell and diminish a note, and to run easy divisions with neatness and precision.

Mezzo soprano, (Ital.) The name of the C cliff, when placed on the second line of the stave. Likewise applied to a voice next in degree and inferior to the soprano.

Mi. The syllable which in sol-faing is applied to the third note in the diatonic scale of C.

Minim. A character or note, equal to one half of a semibreve.

Minuet. A movement of three crotchets or three quavers in a bar; of a slow and graceful motion, and always beginning with the beating note. This is the dancing minuet; but there are minuets of a time somewhat quicker, and which were formerly much used as concluding movements of overtures, sonatas, &c.

Mode. A certain disposition of the tones and semitones of the scale regulated by the key note.

Moderato. A word used adjectively to signify a time of a moderate degree of quickness, being nearly the same time as *allegretto*.

Modification. A term applied to that temperament of the sounds of instruments whose tones are fixed, which gives a greater degree of perfection to one key than another, and produces between them a characteristic difference, as in organs, harpsichords and piano-fortes.

Modulation. The art of conducting harmony in composition, or extempore performance, through those keys and modes which have due relation to the fundamental or original key. Though every piece, as is well known, has its principal or governing key, yet, for the sake of contrast and relief, it is not only allowable, but necessary, to pass from key to key, and from mode to mode; to assume different sharps and flats, and lead us through those transitions of tone and harmony, which interest the feelings and delight the ear. But though in grand

compositions there is no quality of greater importance than that of a masterly modulation, it is not easy to lay down rules for its accomplishment. Sometimes a gradual and almost insensible evolution of harmony is requisite to the composer's object; at other times, a bold and sudden change can alone produce the necessary effect.

Molto, (Ital.) Very. As, *molto allegro*, very quick; *molto adagio*, very slow.

Monologue. A poem, song, or scene, written and composed for a single performer.

Monotonous. A term applied to a tedious repetition of the same sound or sounds.

Morendo, (Ital.) A term indicating a style of performance in which the tones of the instruments are to be gradually softened or made to die away.

Mostra. An index or direct.

Motets. A name by which the Latin psalms and hymns of the Romish church are frequently called.

Motivo. The leading subject, or characteristical and predominant passage, of an air.

Moto, or con moto, (Ital.) With emphasis and agitation.

Moto contrario. An expression applied to that progression of the different harmonical parts of a composition by which they move in opposite directions.

Movement. The name given to any single strain, or to any part of a composition comprehended under the same measure or time. When

an overture, concerto, song, or any other piece, changes its time and measure, either from one species to another, as from common time to triple, or vice versa; or in the same species, as from triple time, adagio, to triple time, allegro, or the contrary; it is then said to change its *movement:* so that every composition consists of as many *movements* as there are positive changes in the time or measure.

Musette. The name of an air generally written in common time, and the character of which is always soft and sweet.

Music. A science which teaches the properties, dependencies, and relations of melodious sounds; or the art of producing harmony and melody by the due combination and arrangement of those sounds. This science, when employed in searching the principles of this combination and succession, and the causes of the pleasure we receive from them, becomes very profound, and demands much patience, sagacity, and depth of thinking. Of the origin of the word *music*, and *music* itself, there are numerous conjectures at once specious and fanciful.

Music is divided into two parts—the theoretical and the practical. Theoretical *music* comprehends the knowledge of harmony and modulation; and the laws of that successive arrangement of sounds by which air, or melody, is produced. Practical *music* is the art of bringing this knowledge and these laws into operation, by actually disposing of the sounds,

both in combination and succession, so as to produce the desired effect; and this is the art of composition. Practical music may be said to extend further, and to include not only the production of melodious and harmonious composition, but also its performance; and to such a facility in execution, and nicety of expression, has this department of practical music arrived at the present day, that its professors, generally speaking, hold a truly respectable rank in the list of modern artists; and are highly, as well as most deservedly, esteemed by all patrons and lovers of musical taste and ingenuity.

Musician. One who understands the science of music, or who sings or performs on some instrument according to the rules of art. There are three kinds of musicians; the *speculative musician*, or musical author, properly so called, who contemplates and writes on the laws of sound and harmony; the *practical theorist*, or composer, who produces music written agreeable to those laws; and the *performer*, who, with his voice or instrument, executes the music when written. Distinct as are these provinces, they are sometimes all embraced by the same individual, and with a success which evinces the affinity between speculative knowledge, practical invention, and vocal and manual execution.

Music Paper. Paper on which the staves are ruled for receiving the written notes for any composition.

NATURAL. A word applied to the two keys, C major, and A minor, in contradistinction to those artificial scales formed by flats and sharps. This word is also used to signify that music, or those musical sounds produced by natural organs, as the human voice, or the throats of birds, as distinguished from artifical music, or that performed on instruments. *Natural* is likewise the name of a certain character.

NINTH. An interval containing an octave and a tone.

NON. An Italian negative, generally joined with the word *troppo*, very, or much: as *non troppo allegro*, not too quick, not very quick.

NON TANTO, (Ital.) An expression of moderation: as, *allegro non tanto*, not too quick.

NOTATION. The manner of expressing, or representing by characters, all the different sounds used in music.

NOTES. Characters which by their various forms, and situations on the staves, indicate the duration as well as the gravity and acuteness of the several sounds of a composition.

OBLIGATO, (Ital.) A word applied to those *parts* in a composition which are indispensable to its just performance.

OBLIQUE MOTION. That motion of the parts of a composition in which one voice or instrument repeats the same note, while another, by ascending or descending, recedes from or approaches it.

Octave. An interval containing seven degrees or twelve semitones, and which is the first of the consonances in the order of generation.

Ode. A Greek word signifying an air or song. This kind of lyric poetry, as now written, and generally set to music, forms an exalted species of song, and seems to rank between the sublime solemnity of the oratorio and the florid delicacy of the serious opera.

Omnes, (Lat.) All, or altogether. The same signification as *tutti*.

Ondeggiare, or *Ondeggiare la mano*, (Ital.) An expression signifying that the hand, when raised in beating time, is to be waved in the air, by way of marking the last part of the measure.

Open. An epithet applied to the string of the violin, guitar, &c. when not compressed by the fingers, i. e. when it produces the note to which it is tuned. The note so produced is called an *open* note.

Opera. A musical drama, consisting of airs, recitatives, chorusses, &c. enriched with magnificent scenery, machinery, and other decorations, and representing some passionate action. This word is also used by composers in conjunction with the ordinal numbers, to distinguish their different publications: as, *opera prima*, first work; *opera tertia*, third work, &c.

Operatical. An epithet formed from the word *opera*, and applied generally to dramatic music.

Operetta, (Ital.) The diminutive of *opera*, a little opera.

Oratorial. An epithet derived from the word *oratorio*, and consequently applicable to that species of composition.

Oratorio. Derived from the Italian verb *orare*, to pray. A species of musical drama, consisting of airs, recitatives, duets, trios, chorusses, &c. the subject of which is generally taken from scriptural history, and can only be duly treated by music of the sublimest species.

Orchestra. That enclosed part of the theatre between the audience and the curtain, in which the instrumental performers sit. We, however, sometimes transfer the word from the place to the performers themselves; as when we say, "that theatre has well appointed or a powerful *orchestra*."

Orchestral. An epithet given to music intended for the orchestra.

Ordinario, (Ital.) *usual.* An epithet applied to *time*: as, *tempo ordinario*, in the usual time.

Organist. A professor of music who performs on the organ in a public place of worship.

Organ music. Music expressly composed for the organ, or the performance of which requires the accompaniment of that instrument.

Organo. This word is placed at the beginning of that stave designed for the organ, and the execution of the thorough bass.

Organo piccolo, (Ital.) A small organ.

Osservanza, (Ital.) A word implying that the movement, at the beginning of which it is written, is to be performed with scrupulous exactness; without adding to, or diminishing, any of the passages, or parts.

Ottava, (Ital.) An octave.

Overture. The introductory symphony to an oratorio, opera, &c. and generally consisting of three or four different movements. The *overture* is chiefly distinguished from the sonata, by consisting of less artificial melody, bolder masses of harmony, and stronger contrasts.

Pandean, (from Pan.) An epithet applied to music adapted or composed for the *fistulæ Panis*, or pipes of Pan.

Pantomime, (from the Greek.) A species of musical entertainment, so called because it is all *mimic*.

Part. The name of each of the melodies of any harmonic composition, and which, when performed in union, form its harmony. There are instrumental *parts:* as *organ part*, *violin part*, &c. and the paper or book on which is separately written the particular melody appropriated to any single performer, or set of performers of the same melody, is called a *part*.

Passacaglio, (Ital.) A kind of chacone, but somewhat graver, and more delicate than that air.

PASSAGE. Any phrase or short portion of an air, or other composition. Every member of a strain or movement is a passage.

PASSAGIO. A passage.

PASSEPIED, (French.) A movement written in three crotchets, or three quavers in a bar; much resembling a minuet, but of a somewhat more lively character.

PASSING NOTES. Those notes in the melody, bass, or other parts of a composition, which do not represent the sounds of the chord or harmony; but which are only introduced for the purpose of ornamenting and enriching the effect.

PASSING SHAKE. A short trill.

PASSION MUSIC. The music composed in Italy and other Roman Catholic countries expressly for Passion week.

PASTORAL. A musical drama, the personages and scenery of which are chiefly rural. The characteristics of pastoral music are simplicity and sweetness of melody.

PASTICCIO, (Ital.) An opera, the music of which is not the uniform production of one master, but selected from a variety of composers, and in which the words are written to the melodies, instead of the melodies being composed to the words.

PASTORALE, (Ital.) An epithet applied to soft rural movements, generally written in six quavers, and moving by alternate crotchets and quavers, like the *Siciliana*.

Pause. A mark, or character, consisting of a curve drawn over a dot, and signifying that the note or the *rest*, over which it is placed, is to be continued beyond the regular time. The exact length of the *pause* is not dictated by any stated rule, but left to the judgment, taste, and feeling of the performer, who sometimes is licensed by the words *ad libitum* to introduce whatever extempore embellishments his imagination may suggest.

Pedale, (Ital.) An epithet applied to a fixed or stationary bass, during which the superior parts evolve through various independent harmonies.

Pedal note. A holding note, during which the harmony formed by the other parts of the composition is allowed to proceed independently.

Perdendose, or *perdendo*. An Italian compound signifying that the passage over which it is written is to be performed in a time gradually decreasing to the last note, and with a tone insensibly sinking on the ear till entirely lost.

Perfect. A word variously understood by musicians. When conjoined with the term chord, it implies a concord which comprehends all the consonances. When applied to *cadence*, it signifies that close in which the *dominant*, or fifth, falls to the *final* or key note. A perfect consonance is a just and determined interval, as the octave, fifth or fourth.

Performer. A practical, vocal, or instrumental musician.

PHILOMUSICAL. An epithet applied to any country, city, town, or society, which loves, cultivates, and encourages the musical art.

PHONICS. The art of treating and combining musical sounds.

PHRASE. A regular and symmetrical course of notes which commence and complete the intended expression.

PIANISSIMO, (Ital.) *very soft.* The superlative of *piano.*

PIANIST. One who plays on the piano forte: a professor of that instrument.

PIANO, *soft.* Used in opposition to *forte*, loud or strong.

PIANO PIANO, or *piu piano*, (Ital.) More soft, or very soft.

PIECES. A name of general import, and applicable to all kinds of compositions: as, *pieces* for a full band, *pieces* for the organ, *pieces* for the harpsichord, *pieces* for the violin, &c.

PIENO, (Ital.) Full. A word often used for *tutti*; and sometimes with *choro*, as, *pieno choro*, a full chorus. Sometimes employed in a vehement or energetic sense.

PIFFERO. A little flute or fife.

PITCH. The acuteness or gravity of any particular sound.

PIU, (Ital.) A word of augmentation: as *piu presto*, quicker; *piu piano*, more soft; *piu forte*, louder.

PIVA. A hautboy or cornet.

Pizzicato, (Ital.) An expression particularly applicable to music composed for the violin, violincello, double bass, &c. and implying that the movement or passage, over which it is written, is to be performed by the fingers instead of the bow.

Poco, (Ital.) *Little*: as, *poco piu lento*, a little slower; *poco piu allegro*, a little quicker.

Poi, (Ital.) Then: as, *piano poi forte*, soft, *then* loud.

Point. This word is synonymous with *dot*.

Polacca. A Polish movement of three crotchets in a bar, chiefly characterised by its emphasis being laid on the fifth quaver of the bar.

Polonoise. See *polacca*.

Pomposo, (Ital.) A word implying that the movement to which it is prefixed is to be performed in a grand and dignified style.

Pour la premiere fois, (French.) A phrase sometimes found at the end of a strain, to signify that the passage over which it is placed is to be omitted in the repetition of that strain.

Practice. Performance for the purpose of improvement: that active exertion of the pupil, without which the greatest genius, aided by the ablest instruction, cannot insure future excellence.

Prelude. A short, introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

Preparation. That disposition of the harmony by which discords are lawfully introduced.

PRESTISSIMO, (Ital.) The superlative of *presto*. A word denoting the most rapid time.

PRESTO, (Ital.) Denotes a very quick, though not the quickest time.

PRIMITIVE CHORD. That chord the lowest note of which is of the same literal denomination as the fundamental bass of the harmony.

PRIMO, (Ital.) First: as *primo violino*, first violin.

PRIMO TEMPO, (Ital.) *In the original time.* An expression used after a *retardation* or *acceleration* of the time, to signify that the *first* motion of the measure is resumed.

PRINCIPALE. A word applied to the principal melody or melodies of an harmonical composition.

PROGRESSIVE. An epithet properly applied to lessons expressly composed for the purpose of practical improvement, and which are so constructed in point of increasing execution, as to lead the practitioner by insensible degrees to those difficulties which he could not well encounter without such preparatory exercises. In music, as in the other arts and sciences, the path to improvement has been greatly smoothed and the labor of the tutor much abridged by those introductory precepts and practical examples, which some of the first professors have deigned to furnish: and excellence has in consequence been more generally attained than in former ages, when the early advances of the juvenile pupil were less consulted by the learned and ingenious.

PROSODY. A term relating to the accent and metrical quantity of syllables in lyrical compositions.

PSALMODY. The art of composing music for sacred songs or psalms. Likewise the performance of such psalms.

PSALMS. Divine songs.

PULSATILE. An epithet applied to those instruments which are *struck* in performance, as the drum, tambourine, &c.

QUARTER TONE. One of the constituent intervals of the enharmonic genus.

QUANTITY. This word as applied to notes does not signify their number, but their relative duration. It is from the quantity, as much as from the position of the notes, that the beauty and expression of every melody proceed.

QUARTETTO. A composition for four voices or instruments.

QUASI, (Ital.) *in the manner of:* As, *quasi andante*, in the manner of andante.

QUATUOR. A quartetto.

QUAVER. A note whose duration is equal to one half of a crotchet.

QUICK-STEP. A species of march generally written in common time.

QUINTETTO. A composition for five voices or instruments.

RADDOLCENDO. A word applied to passages designed to be performed in a soft, assuaging style.

RALLENTANDO, implies that the time of the passage, over which it is written, is to be gradually decreased.

RANS DES VACHES. An air of much celebrity among the Swiss.

RE. The syllable which in sol-faing is applied to the second note in the diatonic scale of C.

RECITANTE, (Ital.) In the style of a recitative.

RECITATIVE. A species of musical recitation, forming a medium between air and rhetorical declamation, and in which the composer and performer, rejecting the rigorous rules of *time*, endeavor to imitate the inflections, accent, and emphasis of natural speech. It is so called because its true province lies in narration and recital. There is no department of musical composition in which genius and science have an ampler scope for their fairest and fullest display th n in *recitative;* nor upon success in which CONNOISSEURS more highly estimate, because there is none in which excellence is more difficult of attainment. Very few, even *capital* performers, excel in *recitative.*

REDITTA, signifies repeat the strain over which it is written.

REDOUBLED. An epithet applied to any simple interval carried into its octave.

REHEARSAL. The private execution of any music preparatory to its public performance.

Reel. A lively Scotch dance, generally written in common time of four crotchets in a bar, but sometimes in jig-time of six quavers.

Relation. That connection which any two sounds have *with* one another in respect of the interval which *they* form.

Relative. An epithet applied to those chords, and those modes or keys, which, by reason of the affinity and identity of some of their component sounds, admit of an easy and natural transition from one to another.

Repeat. A character consisting of two dots on either side of a double bar, and denoting a repetition of the strain.

Repercussion. A frequent repetition of the same sound.

Replica. A word implying a repeat.

Reprise. Same signification as *cadence*.

Requiem. A funeral service composed and performed for the repose of a departed soul.

Resolution. That modulation or change of harmony, by which the unaccording note of any discord falls to one of the concording notes of the succeeding harmony.

Resonance. A prolongation, echo, or reflection of any sound.

Response, is a repetition in a fugue of the given subject by another part.

Rests. Characters denoting cessations of sound equal in duration to the notes after which they are named.

Rhythm, is that quality in melody by which the cadences of every kind of movement are regulated.

Rich. An epithet applied to those compositions the *parts* of which are elaborately and ingeniously combined, and which in performance produce an elegance and fulness of effect.

Ridotto. A species of entertainment consisting of singing and dancing, in the latter of which the whole company joins.

Rigadoon. A lively kind of dance performed in figure by a man and woman, and written always in triple time.

Rinforzando. The same as *forzando*.

Ripieno, (Ital.) A word in orchestral compositions distinguishing those parts which are only occasionally introduced to fill up and supply the chorus.

Ritardando, (Ital.) implies a slackening of the time.

Rivogliomento, (Ital.) *Changing*. This word signifies changing the notes of the bass, or some other part, into the treble, or *vice versa*.

Romanza. A name of a movement of which the time is slow, and its character romantic.

Rondo, (Ital.) A composition, vocal or instrumental, generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain.

Root. The fundamental note of any chord.

Rosalia. A term applied by the Italians to the repetition of a passage one note higher.

Roulemens, (French.) A term applied to all kinds of rapid movements and passages.

Round. A species of fugue in the unison, composed in imitation of a catch, and so called, because the performers follow each other through the several parts in a circulatory motion.

Roundelay. A simple rural strain, both short and lively.

Salmo, (Ital.) A psalm.

Salmodia, (Ital.) Psalmody.

Salterella. A kind of jig.

Saraband. A dance written $\frac{3}{2}$, or $\frac{3}{4}$, the character of which is both expressive and majestic.

Scale. A series of sounds rising and falling from any given pitch or tone, to the greatest practicable distance, through such intermediate degrees as make the succession most agreeable and perfect, and in which we have all the harmonical divisions most commodiously divided. This *scale* is properly called the universal system, as including all the *particular* systems.

Scena da camera. Vocal chamber music.

Scherzando, (Ital.) In a sportive, playful manner.

Score. The original and entire draught, or its transcript, of any composition. In the *score* all the

parts of the piece are ranged perpendicularly under each other, so that the eye, catching the corresponding bars of the several staves, sees at a glance the whole construction and design of the harmony.

Scoring. The art of forming a score.

Scotch scale. A *scale* differing from that of the other nations of Europe, by its omission of the *fourth* and *seventh;* a peculiarity from which all the genuine Scotch melodies derive their national and distinguishing character.

Second. An interval of a conjoint degree.

Secular music. An expression used in opposition to sacred music. Operas, cantatas, songs, &c. are secular.

Segno, (Ital.) A sign.

Segue, (Ital.) It follows: as, *segue coro*, the chorus follows.

Semibreve. *Half a breve.* The longest note in modern notation.

Semiquaver. A note equal in duration to one sixteenth of a semibreve.

Semplice, (Ital.) A word implying that the movement before which it is placed is to be performed with chastity and simplicity.

Sempre, (Ital.) Always, or throughout: as, *sempre piano*, soft throughout.

Semitone. Half a tone.

Semitonic. Consisting of half tones.

Sensible. The appellation given to the sharp seventh of any key, because it renders the ear sen-

sible of that key, and serves to announce the modulation of the harmony into a new key.

Senza, (Ital.) Without: as, *senza stromenti*, without instruments.

Senza rigore, (Ital.) Not in strict time. In some degree *ad libitum*.

Sequence. A regular, alternate succession of similar chords.

Serenade. A concert performed at night in the open air, and under the windows of the party it is designed to entertain.

Serenata. A vocal composition on an amorous subject, consisting of chorusses, solos, duets, trios, &c.

Service. A church composition consisting of chorusses, trios, duets, solos, &c.

Sestetto, (Ital.) A composition, vocal or instrumental, consisting of six distinct parts.

Seventh. A dissonant interval, formed of seven sounds.

Sforzando, or *sforzato*, (Ital.) Same signification as *forzando*.

Shake. A reiteration of two notes in a conjoint degree.

Sharp. A character which, being placed before a note, indicates that it is to be sung or played half a tone higher than its natural pitch.

Shift. That motion of the hand along the finger-board of a violin, violincello, &c. necessary to the execution of passages, the notes of which, in

point of gravity or acuteness, lie at a considerable distance from each other.

Shrill. An epithet applied to those acute sounds which form the upper part of the scale of soprano voices and treble instruments.

Si. In sol-faing, is the syllable applied to the seventh note in the diatonic scale of C.

Siciliana, (Ital.) An epithet applied to a movement of six or twelve quavers in a bar, of rather a slow time, and proceeding by alternate crotchets and quavers, each measure of the time beginning with a crotchet. The style of this species of movement is simple, and the effect at once tender, soothing and pastoral.

Sightsman. The appellation given to him who reads or sings music readily at first sight: hence we say such a one is a good *sightsman.*

Signs. The general name for all the different characters used in music: as sharps, flats, repeats, pauses, dots, directs, &c.

Simple sound. A pure, unmixed, single sound. Some theorists will not allow that there is, musically speaking, any such sound in nature; but assert on the contrary that every sound which is produced is at least accompanied by the twelfth and seventeenth.

Simplicity. In composition, a natural unadorned melody, or incomplex combination of parts, in which the composer endeavors rather by the force of his genius and feeling, than the refinements of science, to awaken the softer passions, or rouse

the mind to ardor. In performance, *simplicity* is that chaste, unaffected style, which, rejecting all vain and unmeaning flourish, only aims at conveying the ideas of the composer, without disturbing the purity of the text.

Singing. The art of producing with the voice the sounds of any melody, together with the words to which that melody is set. To perform this with justness and felicity of effect, a fine voice, sensible ear, great natural taste, and considerable knowledge in the science of music, are indispensable requisites. From the voice itself all must be drawn in respect of sweetness, power, and modulation, of which by practice it is capable, while judgment, sense, and feeling, dictate the graces, accent, and expression.

Sinfonia, (Ital.) Symphony.

Si place, (Ital.) An expression signifying that the passage or movement over which it is written may be sung or played in the performer's own style, or even omitted, if his pleasure direct.

Sixth. An interval formed of six sounds, or five diatonic degrees.

Skipping notes. Notes which do not proceed by conjoint degrees, nor in any regular course, but which lie at awkward and unexpected distances from each other.

S'lentando, (Ital.) The abbreviation of *silentando, it slackens;* or the time of the passage decreases.

SLUR. A character consisting of a curve drawn over or under certain notes intended to be performed in a smooth, gliding manner.

SMORZANDO, (Ital.) An expression implying that the sounds of the passage over which it is placed are to be gradually diminished in the *legato* style.

SOAVE, (Ital.) A word implying that the movement to which it is prefixed is to be performed in a soft, sweet and engaging style.

SOGETTO. The subject.

SOL. The syllable which in sol-faing is applied to the fifth note in the diatonic scale of C.

SOL-FAING. Singing the notes of the scale to the monosyllables DO, RE, MI, &c.

SOLFEGGI, (Ital.) Exercise for the voice according to the rules of solmization.

SOLFEGGIARE, (Ital.) To *solfa*.

SOLFEGGIO, (Ital.) Same signification as *solfeggi*.

SOLFEGGIAMENTI. Compositions intended as exercises for singing at sight.

SOLI, (Ital.) Two or more instruments playing their respective parts singly are said to perform *soli*. This word in the *score* always indicates the composer's design, that the parts over which it is written should be performed by single instruments, that is, should not be doubled.

SOLMIZATION. Sol-faing.

SOLO. A composition for a single voice or instrument.

Sonata, (Ital.) An instrumental composition consisting of several movements calculated to display the powers and expression of the instruments for which it is written. The sonata, which is designed for a single instrument to each part, is, in instrumental, what the cantata is in vocal, composition.

Sonatina, (Ital.) A short *sonata.*

Song. A short lyric poem set to music.

Sonnetto. A sonnet. A lyrical composition of fourteen verses.

Sopra, (Ital.) *above* or *upper.*

Soprano, (Ital.) The next highest voice to the treble.

Sostenuto, (Ital.) A word implying that the notes of the movement or passage, against which it is placed, are to be sustained or held on to the extremity of their lengths.

Sotto, (Ital.) Below, inferior: as, *sotto il sogetto,* below the subject.

Sotto voce, (Ital.) An expression implying that the movement, or the passage, over which it is written, is to be played or sung moderately loud.

Spaces. The voids, or intervals, between the lines of the stave.

Spiccato, (Ital.) A word denoting that the notes over which it is placed are to be performed in a distinct and pointed manner.

Spiritoso, (Ital.) With spirit.

Staccato, (Ital.) A word signifying that the notes of the passage over which it is written are to

be performed in a short, pointed, and distinct manner. The opposite of *legato*.

Stave. The five horizontal and parallel lines on and between which the notes are placed.

Stentato. A word sometimes used by the Italians, to signify that the voice should be thrown out freely in the passages over which it is written, for the expression of some extraordinary emotion.

Strascino, (Ital.) A drag. This grace is chiefly confined to vocal music, and is only used in slow passages. It consists of an unequal and descending motion, and generally includes from eight to twelve notes. In music of a pathetic cast the strascino is of powerful effect, especially when performed by a soprano voice. But it requires to be introduced with the nicest judgment, and to be executed with taste and precision.

Strain. A word applied to those successive parts of a composition into which it is divided by double bars.

Strathspey. A lively Scotch dance, the tune of which is generally written in common time.

Strepitoso. A word signifying that the movement to which it is prefixed is to be performed in an impetuous, boisterous style.

Stromento, (Ital.) An instrument.

Stromenti di vento, (Ital.) Wind instruments.

Style. That cast or manner in composition, or performance, on which the effect chiefly, if not wholly, depends. The command of a good *style* can

only result from natural taste, aided by judgment and long experience. The happiest subject, treated in a bad style, will be barren of effect: and the finest composition, executed in a defective manner, will labor under equal disadvantage.

Subdominant. The fourth note from the key note in either modes.

Subito, (Ital.) *Quick:* as, *volti subito*, turn over quickly.

Subject. The theme or text of any movement. That prevailing idea from which the subordinate passages are supposed to spring, and to which they ought, at least, to bear some sensible reference, or affinity.

Succession. A word applied to the notes of melody, in contradistinction to those of harmony, which are given in *combination.*

Suo loco, (Ital.) In its own place.

Supertonic. The second of the key note.

Sustained. Notes are said to be *sustained* when their sound is continued through their whole power, or length.

Svegliato, (Ital.) A word indicating a brisk, lively style of performance.

Swell. See *crescendo.*

Symphonist. A composer of symphonies, overtures, or instrumental music in general.

Symphony, (from the Greek.) The introductory, intermediary, and concluding instrumental passages in vocal compositions.

Syncopation, (from the Greek.) A term applied to that disposition of the melody, or harmony, of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar, as to form but one and the same sound. *Syncopation* is also used during the course of a bar, or measure; as when the last note of one of the measures is united to the first note of the succeeding measure; which is also called *binding*.

Syncopation is likewise used for a *driving note*, i. e. when some shorter note at the beginning of a measure, or half-measure, is followed by two, three, or more longer notes, before any other occurs equal to that which gave birth to the *driving note*, to make the number even.

Syncope. The division of a note, introduced when two or more notes of one part answer to a single note of another, as when the semibreve of the one corresponds with two or three notes of the other.

But to give a clear idea of the *syncope*, first, it is necessary to observe, that every bar in common time has two parts, one of which is when the hand falls, the other when it rises. Secondly, that any note which contains two *times*, or a rise and fall of the hand, is divisible into two parts, for the first of which the hand descends, and for the latter of which it rises. Thirdly, that every note (though of less value than a semibreve) being divisible into two others, the first part will be during the first part of the measure, the other part during the second.

The *syncope* is frequently introduced in melody for the purpose of expression; but its principal use respects harmony, the concords and discords of which it serves to prepare and resolve.

Sysigia. A Greek term signifying any combination of sounds so properly proportioned to each other as to affect the ear with pleasure.

System. A method of calculation to determine the relations of sounds, or an order of signs established to express them. A system is also the code of harmonic rules drawn from those common principles by which they are computed.

Tacet, (Lat.) A word by which the performer is to understand that the instrument with the name of which it is conjoined is to be silent: as, *violino tacet*, the violin is not to play.

Tail. That part of any note which runs perpendicularly upward or downward from its head.

Tambourin. A kind of dance, very lively, and consisting of two crotchets in a bar.

Tardo, (Ital.) A word synonymous with *largo*.

Tasto solo. A word applied by the Italians to the stationary or fixed bass.

Tasto, (Ital.) The touch of any instrument.

Tautology. A tiresome repetition of the same passages.

Tempo, (Ital.) Time.

Tempo di ballo, (Ital.) Words signifying that the time of the movement to which they are prefixed is that of a dancing minuet.

TEMPO DI GAVOTTA, (Ital.) In the time of a gavot.

TEMPO DI MINUETTO, (Ital.) In minuet time.

TEMPO GIUSTO, (Ital.) In equal and just time. An expression generally applied to the manner of performing a steady, sound movement, less directed to the feelings than to the judgment; more scientific than impassioned.

TEMPORAGIATO, (Ital.) A word signifying that the accompanist is, in some particular passages, to pause, or prolong the measure, in order to afford the voice, or principal instrument, an opportunity of introducing some extempore grace or embellishment.

TEMPO PRIMO, (Ital.) In the original time.

TEMPO RUBATO, (Ital.) An expression applied to a time alternately accelerated and retarded for the purpose of enforcing the expression.

TENDERLY, indicates that the movement to which it is prefixed is to be performed in a slow time, and in a style both pleasing and affecting.

TENDREMENT, (French.) Tenderly.

TENOR. The second part in harmonical composition reckoning from the bass.

TENOR CLIFF. The name given to the C cliff when situated on the fourth line of the stave.

TENTH. An interval comprehending ten sounds diatonically divided.

TENUTO. Same signification as *sostenuto*.

TESTO, (Ital.) Text. A word applied by the Italians to the poetry of a song. When the words

are well written, the song is said to have a good *testo.*

THEMA, (Ital.) The subject.

THEORIST. A scientific musician. A person who speculates upon, and is acquainted with, the essence, nature and properties of sound, as connected with the established laws of harmony, melody and modulation.

THEORY. The doctrine of music as it regards speculation on the science and its objects, sound, independent of practice.

THIN. An epithet applied to music, the harmony of which is meagre and scanty; and used to distinguish it from rich and elaborate composition. All those tones, both of voices and instruments, which are not rich and round, are called thin.

THIRD. An interval so called because it contains three diatonic sounds.

THIRTEENTH. The octave or replicate of the sixth.

THOROUGH BASS. See BASS.

TIED NOTES. Notes, the tails of which are joined together by cross lines, as in united quavers, semiquavers, &c.

TIES. Those thick lines which unite the tails of notes, and distinguish quavers, semiquavers, &c. from crotchets.

TIMBALE, (French.) A kettle drum.

TIME. The measure of sounds, in regard to their continuance or duration.

Timeist. A performer who preserves a just and steady time.

Time-table. A representation of the several notes in music, and their relative lengths or durations.

Timoroso, (Ital.) A word signifying a style of performance expressive of awe or dread.

Toccata, (Ital.) A prelude.

Toccatina, (Ital.) A short prelude. The diminutive of *toccata.*

Tone. First, a degree of distance between two sounds. Secondly, the word *tone* implies a property of sound by which it comes under the relation of grave or acute. Thirdly, we understand by *tone* the particular quality of the sound of any voice, or instrument, independent of the acuteness or gravity of the note it produces: as when we speak of a *thin* tone, a *full* tone, a *rich* tone, a *mellow* tone, a *liquid* tone, a *round* tone, &c.

Tonic. The name given to the *key-note* of any composition. Tonic is also used adjectively; as when we speak of the *tonic* chord, the *tonic* note, &c.

Touch. A term applied to the resistance made to the fingers by the keys of an organ, harpsichord or piano forte. When the keys are put down with difficulty, the instrument is said to have a heavy touch; when a little pressure is sufficient, it is said to have a soft or light touch.

Tradotto, (Ital.) Transposed, arranged, or accommodated. An expression applied to a composition when made out from the original score in a

new form, for the convenience of some particular instrument, or instruments.

Transient. An epithet applied to those chords of whose harmony no account is meant to be taken, but which are used as *passing notes*.

Transition. The softening a disjunct interval by the introduction of intermediate sounds. In harmony, *transition* is the changing the genus, or mode, in a sensible but regular manner.

Transposition. A change made in a composition, either in the transcript, or the performance, by which the whole is removed into another key, higher or lower, as the compass of the voices or instruments require. In order to render the transposition just, all the intervals of the original must be exactly preserved, which can only be done by introducing the sharps, or flats, proper to the adopted key.

Traversa, (Ital.) A German flute.

Tre, (Ital.) Three: as, *a tre voce*, for three voices.

Treble. The highest of the parts in music. That which is sung by women and boys, and played on violins, hautboys, flutes and other acute instruments.

Treble cliff. The name given to the G cliff when placed on the second line of the stave.

Tremando, (Ital.) *Trembling*. A word denoting that the passage over which it is placed is to be performed in a tremulating manner.

TREMOLO, *tremolante*, or *tremente*. A word intimating that the notes are to be drawn out with a tremulous motion, in imitation of the *beatings* of an organ.

TRIAD, or *tria harmonica*. The perfect common chord or harmony, consisting of the third, fifth and eighth.

TRIA DEFICIENS. The imperfect common chord.

TRILL, or *trillo*. A shake.

TRILLANDO, (Ital.) Shaking or with shakes.

TRILLETTA, (Ital.) A short or passing shake. The diminutive of *trillo*.

TRIO, TERZETTO, or TERZETT. A composition for three voices, or instruments.

TRIPLET. The name given to three notes to be sung or played in the time of two.

TRITONE. A dissonant interval, otherwise called a superfluous fourth.

TUNE. A succession of measured sounds at once agreeable to the ear, affecting the fancy, and possessing a distinct and striking character: as, "Yankee doodle," &c.

TUNEABLE. An epithet applied to any instrument that admits of being properly tuned.

TUNELESS, is applied to sounds out of tune, or unmelodious in their succession.

TUNER. One whose profession is to rectify the false sounds of musical instruments.

TUNING FORK. A steel instrument, which being struck against a table or any other sonorous substance, produces the tone to which itself was originally set.

Turn An embellishment consisting of three or four additional notes.

Tutti, (Ital. plu.) *All.* A word used in contradistinction to *solo*, to point where the whole band or all the instruments of the kind required, are introduced.

Uquale. A word signifying an equal and just time.

Undulation. An agitation of sounds so called because it resembles the motion of waves.

Unison. The union of two sounds so exactly similar to each other in respect of gravity, or acuteness, that the ear, perceiving no difference, receives them as one and the same.

Unisoni, (Ital. plu.) A word implying that the *parts* in a *score* over which it is written are in unison with each other: as, *violino unisoni*, the violins in unison, *flauto unisoni*, the flutes in unison.

Unmusical. An epithet applied not only to all jarring and dissonant sounds, but to whatever is not absolutely harmonious, melodious, or agreeable to a cultivated ear.

Va, (Ital.) Go on: as *va crescendo*, go on increasing.

Valce, (Ital.) Waltz.

Variamento. An Italian adverb, implying that the movement to which it is prefixed is to be sung or played in a free or varied manner.

Variations. The name given to certain ornamental repetitions of a theme, in which the parent subject is preserved, while the passages are branched out in flourishes and multiplied sounds, and the modulation assumes a brilliant richness.

Variazioni, (Ital. plu.) Variations.

Vaudeville, (French.) A country ballad.

Veloce, (Ital.) A word implying that the movement to which it is prefixed is to be sung or played in a rapid time.

Vespertini psalmi, (Ital. plu.) Evening hymns.

Vigoroso, (Ital.) A word implying that the movement before which it is placed is to be performed in a bold, energetic style.

Viola. A tenor violin.

Violon, (French.) A violin.

Violono, (Ital.) The name orginally given by the Italians and French to the violincello, but afterwards transferred to the double bass, to which instrument it is still applied.

Violino. A violin.

Vite, (Ital.) A word signifying a lively and spirited kind of performance.

Virtuoso. One who feels a delight in, and possesses a taste for, music.

Vivace, (Ital.) In a brisk and animated style.

Vivacissimo, (Ital.) Extremely lively, the superlative of *vivace*.

Voce, (Ital.) Voice.

Voce di petto. The natural voice.

Voce sola, (Ital.) An expression implying that the movement, or passage, over which it is written is to be sung without accompaniment.

Voice. The sound or sounds produced by the vocal organs in singing.

Volta. An old Italian dance resembling the Gaillard. It is also at present used to signify *time:* as, *volta prima*, first time.

Volti, (Ital.) Turn over; as, *volti subito*, turn over quickly.

Volume. A word applied to the compass of a voice; also to its tone or power: as when we say, such a performer possesses an extensive or rich *volume* of voice.

Voluntary, is an extempore performance upon, or composition written for, the organ, serving to relieve and embellish divine service. So called because its performance or non-performance is at the option of the organist. The style of the voluntary must be grave and solemn, not admitting of any lighter ideas and passages than are consistent with dignity.

Waltz, (German.) The name of a modern dance much used in Germany, the music of which is written in triple time. In German overtures, concertos and sonatas, the waltz is frequently introduced.

Zampogna, or *sampogna*. The common flute.

Zoppo. A term applied by the Italians to a certain species of counterpoint.

A

TABLE OF PRINCIPAL ABBREVIATIONS.

A 2.	A due.
Accomp.	Accompaniment.
Accress.	Accressimento.
Adag.	Adagio.
Ad lib.	Ad libitum.
Affett.	Affetuoso.
Al. zop.	Alla zoppa.
Al seg.	Al segno.
Altiss.	Altissimo.
Arc.	Arco.
Arpeg.	Arpeggio.
A temp.	A tempo.
A 3.	A tre.
Cadenz.	Cadenza.
Caland.	Calando.
Cantab.	Cantabile.
Cant.	Canto.
Capricc.	Capriccio.
Cemb.	Cembalo.
Cotill.	Cotillon.
Cres.	Crescendo.
D. C.	Da capo.
Dim.	Diminuendo.
Dol.	Dolce.
Fag.	Fagotto.
Fin.	Fine.
Fint.	Finto.
Flaut.	Flauto.
F.	Forte.
Fortiss.	Fortissimo.
F. F.	Fortissimo.

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F. Z.	Forzando.
Lent.	Lento.
Sva.	Ottava.
P.	Piano.
Pia.	Piano.
P. P.	Pianissimo.
Pianiss.	Pianissimo.
Pizz.	Pizzicato.
Prestiss.	Prestissimo.
Prim. temp.	Primo tempo.
Raddol.	Raddolcendo.
Rallen.	Rallentando.
Rinf.	Rinforzando.
S.	Solo.
Semp.	Sempre.
S. F.	Sforzando.
Sinf.	Sinfonia.
Smorz.	Smorzando.
Sym.	Symphony.
T.	Tutti.
T. S.	Tasto solo.
Temp.	Tempo
Temp. prim.	Tempo primo.
Ten.	Tenuto.
Unis.	Unison.
V.	Violin.
V V.	First and second violin.
Var.	Variation.
V. S.	Volti subito.

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